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1808

Lingt 7400

Catalogue

OF A

CAPITAL COLLECTION

OF

DRAWINGS,

BY THE

GREAT MASTERS OF ALL THE SCHOOLS,

Chiefly Italian;

MOST OF WHICH HAD FORMERLY ADORNED THE GREATEST

CABINETS OF EUROPE;

Among which will be found genuine Specimens, by

L. DA VINCI	THE CARRACCI	RUBENS
MICHAEL ANGELO	GUERCINO	VANDYCK
RAPHAEL	GUIDO	REMBRANDT
JULIO ROMANO	TITIAN	WOUWERMANS
POLIDORO	PAOLO VERONESE	CIPRIANI
CORREGGIO	SALVATOR ROSA	BARTOLOZZI
PARMEGGIANO	NICOLO POUSSIN	R. COOPER

ANGELICA KAUFFMANN, &c.

AND A

FEW CABINET PICTURES,

CHIEFLY BY

ANGELICA KAUFFMANN,

THE PROPERTY OF

JOSEPH BONOMI, Esq. and of an eminent Connoisseur, both deceased;

WHICH WILL BE SOLD BY AUCTION,

Without Reserve,

UNDER THE DIRECTION OF

MR. T. PHILIPE,

AT HIS ROOMS,

WARWICK STREET, GOLDEN SQUARE,

ADJOINING THE CHAPEL,

On MONDAY the 16th of MAY, 1808,

And Four following Days, at Twelve o'Clock.

May be viewed Two Days preceding the Sale, when Catalogues, price 1*s.* 6*d.* to be had at the Rooms, and at No. 22, Golden Square.

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Catalogue.

First Day's Sale.

MONDAY, the 16th of MAY, 1807.

Drawings.

VARIA.

1 THIRTY, various studies, chiefly by *Italian masters*
2 Ditto
3 Nine ditto, *Raphael, &c.*
4 Thirteen ditto, *ditto*
5 Twelve ditto, *Thornhill, Mola, &c,*
6 Six ditto, Rembrandt, *Chalon, &c.*
7 Ten ditto, *Italian* masters
8 Twelve ditto, *ditto*
9 Eight ditto, *ditto*
10 Twelve, ditto, landschapes, *Schellings, &c.*

A.

ABBATE, *Nicolo del, Bol. b.* 1512, *d.* 1572.

11 Two—a flying Cupid, *pen and listre, on ochre ground—fine*

ANSELMI, *Michel Angelo, Sienna, flourished about* 1545.

The Shepherds' Offering, *pen and bistre, a charming little composition*

ALBANO, *Francesco, Bol. b.* 1578, *d.* 1660,

12 One—Diana with her nymphs bathing, *red and black chalk, delicately handled and stumped—very fine*

ALLLEGRINI, *Francesco, Rom. b.* 1587, *d.* 1663.

13 Two—the Marriage of the Virgin, *pen, red chalk, and bistre*

APOLLODORO, *Francesco, of Padua.*

Soldiers at the siege of a town, *pen and bistre, heightened—fine*

AMMON, *Jost, German.*

14 One—design for a 'scutcheon, *pen, on grey paper, heightened, dated* 1569

D'ARPINAS, *Gioseffo Cesari. Nap. b.* 1560, *d.* 1640.

15 Three—a saint subject of four figures, *red chalk, stumped*; a boy's head, *red and black chalk*; and an angel bearing an open book, *in the same manner*

16 Three—the Flagellation, *pen and bistre*; the same subject, *pen and Ind. ink, on blue paper, heightened*; and Fame sounding a trumpet, *black chalk, heightened, delicatety touched*

17 One—Madona and child *red chalk, very fine—R.*

ASSELYN, *Jan, alias Crabbetje, Holl. b.* 1610, *d.* 1660.

18 One—an Italian farm yard, *Indian ink*

AZERETO, *Giovachino, Genoa, b.* 1600, *d.* 1649.

19 The Madona giving the Child to St. Francis, *free pen and Ind. ink, on grey paper, heightened*

B.

BACKHUYSEN, *Rudolf, Holl. b.* 1631, *d.* 1709.

20 One—a sea-piece, by *Scott*, after him, *black and white chalk, on blue paper*

BAGNACAVALLO, *Bart. Ramenghi, detto, Bol. b.* 1493, *d.* 1541.

21 One—Madona and Child with 3 saints, *pen and bistre, heightened—from the Duke of Argyle's collection*

BALDUNG, *Hans, Germ.*

22 A lady counting her beads, *red and black chalk, fine—dated* 1519

BANDINELLI, *Baccio, Flor. b.* 1487, *d.* 1549.

23 Two—a torso of Hercules, *red chalk, stumped—fine*; and

BARENTSEN, *Dieterich, Holl. b.* 1534, *d.* 1580, *disciple of Titian.*

Burial of Christ, *pen and bistre, on blue paper, vigorously heightened*

BAROCCI, *Fed. Rom. b.* 1528, *d.* 1612.

24 Five—Four busts, *in crayons*; and a study for the Judgment of Solomon

25 Two—a child *frightened, in crayons—R.* and studies for a head of St. Francis, *red chalk*

26 St. Francis praying, *a study for the celebrated picture in the church at Urbino, from the Sagredo collection—see note on the back*

27 Two studies—a torso and legs, &c. *black chalk, heightend—R.*

28 Two—a female bust, size of life, *in crayons, on blue paper*, CAPITAL—PL. *R.* and a study for the composition, of which the female bust is a part, *black chalk*

29 One—a large head of a man, *crayons, on blue paper —R.*

30 One—bust of a female, for the Nativity, *in the same manner—very fine*

31 One—the Holy Family, *pen and colour, with various pen studies for the Child—very fine*

FRA. BARTOLOMEO, *di San Marco, Flor. b.* 1469, *d.* 1517.

32 Two—the Assumption of the Virgin, *black chalk, on russet ground*; and a study for a picture in the Tribune at Florence, *in the same manner*

BASSANO, *Giacomo de Ponte, Ven. b.* 1510, *d.* 1592.

33 One—a sleeping boy, *red and black chalk*

BASSETTI, *Marc Antonio, Verona, b.* 1589, *d.* 1630.

34 One—the Martyrdom of St. Laurence, *a capital composition* of many figures—*masterly pen and bistre*

BECCAFUMI, *Domenico, detto Micarino, Sien. b.* 1484, *d.* 1549.

35 Two—Christ supported by angels, *pen and bistre*; and a philosopher, largely draped, *whole length, free pen and bistre*

BELLINO, *Giov. Ven. b.* 1422, *d.* 1512.

36 One—his portrait, drawn *quando era morto in cathalecto, pen and colour—curious*

BELLA, *Stefano Della, Flor.*

37 Two—a landschape, *pen and Ind. ink*; and a portrait of MARC BENEFIALI *Romanus, red chalk*

BERCHEM, *N. Holl. b.* 1624, *d.* 1683.

38 One—a landschape with figures and cattle, &c. *free pen and bistre*

39 One—a landschape, with the story of Tobit and the Angel, *red chalk—very fine*

BERNINI, *Giov. Lorenzo, Rom. b.* 1598, *d.* 1680.

40 One—a rich ciborio, or ostensory, of brass and lapis lazuli, in the chapel of the Holy sacrament, in St. Peter's, at Rome, *pen and bistre*

BIAGGIO BOLOGNESE, 16*th century.*

41 Two—the Marriage of the Virgin, and a historical subject—*pen and Ind. ink, vigorously heightened*

BISCAINO, *Bartolomeo, Gen. b.* 1632, *d.* 1657.

42 One—the Holy Family, *red chalk and Ind. ink—a graceful masterly design*

BISCAINO.

43 One—the Holy Family, *turpentine colour—an elegant composition*

N. B. The designs of this charming Artist are very rare.

BLOEMART, *Abraham, Holl. b.* 1567, *d.* 1647.

44 One—the Raising of Lazarus, a grand composition, of twelve figures, *pen and bistre, on greenish paper*

45 Two—the Madona in the clouds with angels, *pen and bistre*; and the young St. John, *black chalk and Ind. ink—both fine*

46 One—the Holy Family with angels, *red and black chalk, stumped—very fine*

BOLOGNESE, *Francesco Grimaldi, b.* 1606, *d.* 1680.

47 Three landschapes, *masterly pen and bistre*, two with borders—*very fine*

BOIS, *S. du, Holl.* 17*th century.*

48 Two leaves of sketches, *bistre, heightened with oil white*

BOSCOLI, *Andrea, Florent. d.* 1606.

49 Three various, one historical, *pen and bistre—very fine*

BRAMANTINO, *Bart. Milan, b.* 1417.

50 Three—two *masterly pen designs*

BRANDI, *Hyacinto, Rom. b.* 1623, *d.* 1691.

The Angel warning Joseph to fly with the Saviour by night, *pen and bistre, heightened*

BRONZINO, *Alessandro Allori, detto, Flor. b.* 1535, *d.* 1607.

51 Three—the Baptism in the River Jordan, *pen and bistre*; a historical subject, *ditto, heightened*; and an emblematical subject, by ANGELO BRONZINO, *pen, on blue paper*

VARIA.

52 Three—two studies, *in black chalk*, by JOHN BROWN; and an emblematical subject, for a title, by CHARLES LE BRUN

BUONAROTA, *Michel Angelo, Flor. b.* 1474, *d.* 1564.

53 Two studies on one leaf, naked figures carrying a dead body, *black chalk, stumped*; and figures in the last judgment, *black chalk—very fine*

54 One—a *pen drawing of hands—very fine*

55 Two—a female figure, sitting on an angle, *red chalk*; and a copy of the strigozzo, by *Bischop, pen and bistre*

56 Two—bust of Michael Angelo, *black chalk, on brown paper, heightened*; and a leaf of *pen studies, on both sides*

C.

CALLENDER, *Adam, modern.*

57 One—a landschape, view near Dover, *in distemper colours*

CALLANDER, *James, an amateur of the last century.*

58 Two landschapes, with figures, *lightly tinged with colour*

59 A pair of ditto, *ditto*

CALLANDER.

60 Ditto
61 Three ditto, *ditto*

N. B. The above are the only specimens of this Artist in England.

CAMPAGNOLA, *Domenico, Venet. disciple of Titian.*

62 A large landschape, *on two sheets, not joined, masterly fine pen*—CAPITAL

CAMASSEI, *And. Rom. b.* 1602. *d.* 1648.

63 Two—LE PERE ETERNEL, a capital study, *red chalk*; and the Annunciation, by JULIO CAMPI, *masterly pen and bistre*

CANGIAGIO, *Luca, Gen. b.* 1527, *d.* 1585.

64 Two—a philosopher, *largely draped*; and Prometheus—*both free pen and bistre. The last has been engraved by Bartolozzi*
65 One—Madona and Child with St. John, *masterly pen—a graceful design*
66 Two—Apollo and Daphné, and a flying angel—*both pen and bistre, fine*
67 Three—the Holy Family, *pen and bistre*; Christ and two disciples going to Emmaus, *free pen*; and another
68 Two—Venus asleep, with Cupid—*both masterly pen, fine*
69 One—the Baptism in the River Jordan, *masterly pen—very fine*
70 One—the Holy Family, *ditto, ditto*
71 One—the Assumption of the Virgin, *ditto, ditto*
72 One—the Adoration of the Shepherds, *pen and bistre, a charming composition, producing a piquant effect of night*

CANTARINI, *Simone, da Pesaro, Bol. b,* 1610, *d.* 1648.

73 One—the Repose in Egypt, *fine pen and Ind. ink, an elegant design, arched*

74 *Three various,* a Holy Family, &c. *on one leaf, black chalk*; St. Jerome, *pen and Ind. ink, on blue paper, heightened*; and studies, by D. M. CANUTI

CARDI, *Ludovico detto Cigoli, Flor. b.* 1559, *d.* 1613.

75 One—St. Christopher, *a masterly and tasteful design, pen and bistre*

CARRACCI, *Agostino, Bol. b.* 1558, *d.* 1602.

76 Two—the Magdalen in the Desart, *pen and bistre, fine*; *and a free pen landschape with figures*

77 Two—a saint subject, *fine pen and Ind. ink, lightly handled*; and a *masterly* study of a tree, *free pen*

78 One—the Madona appearing to several saints, *a vigorous grisaille sketch, R.* a Holy Family on the back, *free pen*

79 One—the Descent from the Cross, *a most elegant composition, en grisaille*

80 One—Dejanira and the Centaur, *hair pencil and bistre, very spirited*

81 One—studies of St. John Baptist, &c. *free pen and bistre, on blue paper*

82 One—a landschape with a poetical subject, *a capital and elegant design, fine pen and bist e*

CARRACCI, *Anibal, Bol. b.* 1560, *d.* 1609.

83 One—the Madona and Child, *pen and bistre, with red chalk wash, heightened—very fine*

CARRACCI, *Anibal.*

84 One—a dance of Italian peasants, *red chalk and free pen, a spirited design*

85 One—a saint subject of fifteen figures, besides a choir of angels in the clouds, *masterly pen and bistre*—CAPITAL

86 Three—two, Adam and Eve driven out of Paradise, *one free pen, the other pen and bistre*; and a subject from Virgil, *ditto*

87 One—Charity, *pen and bistre, very free*

88 Two—a satyr and female, &c. *pen and bistre, a masterly design*; and Susannah, *black chalk*

89 Two—the Burial of Christ, *pen and bistre, a vigorous design*; and St. Christopher, *fine masterly pen*

90 Two—a curious subject of *costumé*, and a man wrapt up in his cloak—*both free pen*

91 Two—a draftsman, and boys pouring water from one jar into another—*both in red chalk*

92 Two—lady and child, *pen*; and Mercury and Argus, *masterly pen, Ind. ink, and bistre*

93 One—a drunk female, *black and red chalk, stumped and heightened—very fine*

94 Two—labourers in a granary, *free pen and bistre, with red chalk wash*; and a river god, *black chalk*

95 One—a design for the Palace Magnani, at Bologna, SOLIUM TYRANNO PERNICIOSUM, *ex collect. olim P. Mignard, nunc P. I. Muriette*, 1741—*masterly pen*

96 One—a design for the Palace Farnese—Jupiter, and Leda, with *ornaments, pencil and bistre, heightened*—CAPITAL

CARRACCI, *Lodovico, Bol. b.* 1555, *d.* 1619.

97 One—the Holy Family, with Elizabeth, &c. *masterly pen and bistre, vigorously heightened*

98 One—Madona and Child, in a landschape, *free pen*—TH.

CARACCI.

99 One—bust of a young man, in a bonnet, *red chalk, very fine—R.*

100 Four—St. Andrew, *pen and Ind. ink*; two busts of our Saviour, profile, *black chalk*; and the Deluge, *pen and Ind. ink*

101 One—the Holy Family, *fine pen, an elegant design*

102 Two—a pieta with several saints, and St. Laurence martyred, *both pen and bistre, heightened, elegant compositions*

103 One—the Madona and Child, *pen and bistre, very graceful*

104 One—the Shepherd's Offering, *pen and bistre, heightened*—MOST CAPITAL

105 One—the Adoration of the Shepherds, *free pen and bistre—a most elegant design*

CARRAVAGGIO, *Michael Angelo Merigi, detto, Bol. b.* 1596, *d.* 1609.

106 One—a warrior, with Cupids, *masterly pen and Ind. ink*

107 One—a capital emblematical subject, Time, with Love and Hope, by *Bischop, after Carravagio —finely executed*

CASANOVA.

108 One—landschape, with hunter, and dead game, &c. *black and red chalk, on blue paper, heightened*

CASOLANO, *Allessandro, Sienna, b.* 1552, *d.* 1606.

109 One—the Holy Family, with St. John, Elizabeth, &c. *free pen and bistre—very fine*

CARPI, *Alessandro da, Bol.*

110 One—a long frieze of boys, *free pen and Ind. ink, on blue paper*

CASTIGLIONE, *Gio. Benedetto, Gen. b.* 1616, *d.* 1670.

111 Three—two landschapes, with figures and cattle, and a study of deer—*all masterly pen*
112 Three—Diogenes, a landschape with figures, and a Bacchanalian subject—*all ditto*
113 One—the Nativity, *pen and bistre, fine*
114 One—emblematical, *pen and red chalk-wash ditto*
115 One—Madona and Child, *a grisaille sketch*
116 One—a shepherd and shepherdess moving with their flock, *turpentine and red chalk*—CAPITAL
117 One—a patriarchal journey, with cattle, &c. *in the same manner, with a tinge of colour—large and most* CAPITAL
118 One—a ditto, *ditto,* DITTO

CAVEDONE, *Jacomo, Bol. b.* 1580, *d.* 1660.

119 One—Madona in a glory, several saints below, *free pen and bistre*
120 Two historical subjects, *arched, free pen and bistre*

End of the First Day's Sale.

Second Day's Sale.

TUESDAY, the 17th of MAY, 1808.

VARIA.

121 NINE, by *Tintoretto, Julio Romano, &c.*
122 Twelve, chiefly by Italian masters
123 Fifteen, various busts, *red and black chalk*
124 Four, by *Mola, Dominichino, &c.*
125 Six, by *Tintoret, Mercati, Piazetta, Jolio Romano, &c.*
126 Nine, by *Carlo Maratti, Baglione, Cantarini, &c.*
127 Nine, by *Andrea del Sarto, Cavedone, &c.*
128 Nine, by *Tintoretto, Pierino, Guido, Primaticcio, Garofalo, &c.*
129 Six, by *Polidoro, Callot, Rousseau, Carracci, Sammachini, &c.*
130 Eight, by *Mola, Josepino, &c.*—3 *oil sketches*

C continued.

131 Three—CECCHINO DEL FRATA, the Marriage of the Virgin, *free pen*; FABRITIO CHIARI, Nativity *red chalk*; and another, HDC. emblematical Christ crowned with thorns, *fine pen and bistre*

CARPI, *Jerme da, Bol. b.* 1501, *d.* 1556.

132 Two—a grotesque frieze, with antique busts below, and studies from the antique on the back—*all fine pen*

CELLINI, *Benvenuto, Flor. flourished about the middle of the* 16*th century.*

A figure in armour carrying a vase on his shoulder, on the back is the *portrait of Cardinal Bembo, free pen*

CIPRIANI, *I. B. Flor. died at London in the last century.*

133 Three agreeable studies for Holy Families, *black chalk;* and one of historical studies, *on both sides, red chalk*

134 One—an academy figure, *pen and bistre,* CAPITAL

135 One—emblem of night, *fine pen, lightly tinted with colours, an elegant and capital design*

CLAUDE, *Geleé,* LORRAINE, *b.* 1600, *d.* 1682.

136 One—a landschape with large trees, upright, *pen and bistre*

CLERC, *Sebastian le, French, b.* 1637, *d.* 1682.

137 Two leaves, containing 5 vignettes, relating to French history, *pen, Ind. ink, and red chalk—fine*

138 Two leaves, containing 4 vignettes, two Venus on the sea, different—*one is the original design for the very rare print;* and two fine vignettes *in red chalk*

139 One ditto, containing 2 ovals, Venus and Cupid, *pen and Ind. ink, very fine*

CLERC.

140 A set of ten historical subjects, some of them *repeated with variations—curious, and very fine*

141 One—Hippolitus restored to Life, *pen and red chalk—very fine*

142 One—the Passage of the Red Sea, *pen and Indian ink*, CAPITAL

143 One—the Last Judgment, *pen, Ind. ink, and red chalk*—DITTO

144 Seven—the History of Cupid and Psyche, *three of them variations, the set consisting only of four subjects, which Le Clerc has etched, of this size*

COOPER, *Richard, a modern artist.*

145 Three pleasing landschapes, *one woody, another mountainous, all in black lead, fixed—fine*

146 Two ditto, one cavernous, the other woody, *in ditto—fine*

147 Two ditto—one with Druidical figures, in the middle of a wood, the other woody with figures coming out—*in ditto, ditto*

148 Two ditto—one rocky, with waterfalls, the other mountainous, with elegant buildings—*in ditto, ditto*

149 Two ditto, uprights, one with a large cascade, *in ditto, ditto*

150 Two ditto—one oval, with figures near the skirt of a wood; the other mountainous, with waterfalls—*in ditto, ditto*

151 Three *masterly pen* landschapes, one with a ruined temple, another with hermits near a large tree

CORREGGIO, *Ant. Allegri, detto, Parma, b.* 1494, *d.* 1534.

152 Three—an academy figure, *red chalk, stumped*; a boy's head, *ditto, highly finished*; and a sketch of a female head, *red chalk*

CORREGGIO.

153 Two—Madona, with several saints, *red chalk wash*; and a study of naked females, *red chalk*

154 One—two angels strewing flowers, *red chalk, stumped—fine*

155 One—an apostle, largely draped, *pen and Ind. ink, vigorously heightened*

156 Three—the St. George of the Dresden gallery, *red and black chalk*; a grotesque ornament, and an architectural design—*both red chalk*

157 Two—the Ecce homo and Burial of Christ—*both in pen and bistre*, on one leaf, *from the Crozat cabinet*

158 Two cupola designs—one, the Ascension, CAPITAL—*both red chalk*

159 Three, various—St. Francis receiving the Child, *black chalk*; *the two others red chalk*

160 One—two boys, *red chalk, laid into a grotesque ornament, by Rosso Fiorentino, pen, bistre, and Ind. ink, heightened*

CORTONA, *Pietro Berettoni da, Flor. b.* 1596, *d.* 1669.

161 Five historical subjects—the Wisemen's Offering, *red chalk, bistre, and Ind. ink*; the Rape of Proserpine, *first thought, pen and bistre*; and three others, *in different manners*

162 One—the Assumption of the Virgin, *black chalk heightened*, CAPITAL—*R.*

163 One—Cæsar preferring his Agrarian Law, *pen and Ind. ink*—CAPITAL

164 Three—two ecclesiastics in conversation, *one with a pentimento*; the facade of a church, *pen and bistre*; *and another*

165 One—*the Prophet devoured by a Lion, free pen and bistre*

166 One—a sacrifice to Pomona, *masterly pen and bistre*—CAPITAL

CRETI, *Donato, Bol. b.* 1621.

167 One—Sophonisba receiving the nuptial present, *a grisaille* of thirteen figures, *well finished—very fine*

168 Pair of tasteful *pen* landschapes, with figures—*uprights, in his best manner*

CUYP, *Albert, Holl.* 17*th century.*

169 One—a CAPITAL extensive landschape, *black chalk, bistre, and a little colour*

170 Three—two cows in a landschape, *very fine, black chalk and Ind. ink*; and two landschapes, one *very fine*

VARIA.

171 Two—portrait of Lord Delawar, by COTES, *in crayons, fine*; and a bust by COSSIERES, *red and black chalk, and Ind. ink*

172 Two excellent academy figures, one by CASPAR DE CRAYER, *red and black chalk*; the other by CHARLES COYPEL, *senior—red chalk*

173 Five, by *Agostino, Anibal, Lodovico, and Francesco* CARACCI, *masterly* designs, *one a pen landschape*, by ANIBAL

174 Three—one by LODOVICO CARACCI, Madona, *à la Zingana, pen and bistre, heightened*; a reposo; and another, by ANIBAL—*both pen and Ind. ink, fine.*—PL. *R.*

175 Four—Madona appearing to several saints, CAVEDONE, *pen and bistre, on blue paper, heightened*; sketches, CARPIONI, *red chalk*; Assumption, CIGNANI, *pen and bistre*; and St. Anthony before the Madona, by COEBERGER, *pen and bistre, heightened—fine*

D.

DIEPENBECK, *Abraham van, Flem. b.* 1607, *d.* 1675.

176 One—*a rich emblematical title*, with many figures—the Trinity, adoring Saints, Evangelists, Emperors, the Pope, Bishops, &c. Purgatory at the bottom, *black chalk, and bistre, heightened*

DOLCI, *Carlino, Flor. b.* 1616, *d.* 1686.

177 One—a lady reading, *black and red chalk—very fine*

178 Four—portrait of an ecclesiastic, a bust, *red and black chalk, stumped—very fine*

DOMINICHINO, *Dom. Zampieri detto, Bol. b.* 1581, *d.* 1641.

Three, various, St. Cecilia, &c. *two red, one black chalk*

179 One—head of the famous sybil of the Borghese, *red chalk*—CAPITAL

180 One—a group of children's heads, *red and black chalk—very fine*

181 One—Time and Truth, an angle, *pen and Ind. ink, heightened—ditto*

DOOMER, *P. disciple of Rembrandt.*

182 One—a CAPITAL *landschape*, view of Saumur upon the Loire, with figures and sheep, *masterly pen, with a tinge of colour*

DURER, *Albert, Germ.* 1471, *d.* 1528.

183 Two busts of young men, *black chalk, stumped and heightened—very fine*

DURER.

184 Four— a centaur and family, a saint subject, &c. *all free pen*

185 One—a young man's bust, in a slashed bonnet, *black chalk, on russet ground, heightened*—CAPITAL

186 One—the portrait of Albert Durer to the knee, standing, naked, pointing to a mark on his left side—*pen and colour, a curious design*

The city of Nuremberg having been at this time visited with the plague, and deserted by a great part of its inhabitants, and by the physicians; this drawing was made by the artist, and sent to his physician, with an account of his disorder, and where seated, in order to obtain advice. but ineffectually, as it appears from the inscription on the back that he died the following day.

E.

EMPOLI, *Jacomo da, Flor. b.* 1554, *d.* 1640.

187 Two—the Virgin worshiped by several saints, and the Death of Saint Jerome—*both masterly pen*

F.

FACINI, *Pietro, Bol. b.* 1560, *d.* 1602.

188 Two—St. Anthony holding the Child, *pen and bistre*; and the same saint giving the benediction, *red chalk, with turpentine—fine*

189 One—the Death a of Saint Friar, *pen and bistre, heightened with gold*

FAGE, *Raymond la, French.*

190 One—THE JUDGMENT OF SOLOMON, *a composition of seventeen figures, the* MOST CAPITAL DESIGN OF THE MASTER EXTANT—*pen and bistre*

FARINATI, *Paolo, Ven. b.* 1529, *d.* 1606.

191 Three various, Charity, &c. *two pen and bistre*; the other, *pen and Ind. ink—all on blue paper, heightened, fine*

FLINCK, *Govert, disciple of Rembrandt, b.* 1616, *d.* 1660.

192 One—portrait of an officer, in a mezetin bonnet, *black chalk, stumped—very fine*

FOUQUIERES, *Jaques, Flem. b.* 1580, *d.* 1659.

193 One—a landschape, *black chalk and crayons, fine piquant effect—rare*

FRANCO, *Baptista, detto il Semoleo, Ven. b.* 1498, *d.* 1561.

194 Two—a river god, *pen and bistre, heightened*; and a sheet of *masterly pen designs*

195 Four—two of female figures, *charming light pen and Ind. ink, R. IB.* a rich design for a title, *fine pen*, PL. *R. and Talman*; and Christ carried to the sepulchre, by FRANCESCHINI, detto *il Volterrano—fine pen and bistre, heightened*

G.

GABBIANI, *Ant. Dom. Flor. b.* 1652, *d.* 1726.

196 Two—a bust, in *red chalk*; and a boy's head, by DONATO CRETI, in *black chalk, heightened*

GAUDENZIO, *of the family of Ferrara, b.* 1480, *Milan, Con-disciple with Raphael, in the school of P. Perugino.*

197 One—a scripture subject, *pen and bistre, on blue paper, vigorously heightened*—A CAPITAL DESIGN

GEMIGNANO, *Vincentio di San, Flor. b.* 1478, *d.* 1530—*one of the best disciples of Raphael.*

198 One—Mars and Venus with Cupids, *fine pen and Ind. ink*—CAPITAL

GERBIER, *Sir Balthazar, Flem.* 17*th century.*

199 Two—the portrait of Archduke Ferdinand of Austria, ætat 22, *fine pen, highly finished on vellum*; and a title, by GRISONI, *pen and Ind. ink, on blue paper, heightened and highly finished*

GHIRLANDAJO, *Dominico del. Flor. b.* 1449, *d.* 1493.

200 Two—a saint subject, *free pen and bistre, a fine specimen*; and an academy figure, or statue, by MICHELE DI RIDOLFO GHIRLANDAJO—*black chalk*

GIORDANO, *Luca, Nap. b.* 1629, *d.* 1705.

201 Two—the Rape of the Sabines, *pen and stumped red chalk*; and two females, *en grisaille—fine*

H.

HALS, *Francis, Holl. b.* 1584, *d.* 1666.

227 One—the original design for a picture painted by this artist in the Stadt's Doelen, at Haarlem, representing the portraits of the Colonel and other Officers of the Militia of that city—*black chalk, a spirited drawing*

HEEMSKERCK, *Martin, b.* 1498, *d.* 1574.

228 One—emblematical subject of Time, a design for a ceiling, *Indian ink—very fine*

HEMPEL, *Augustin Ter. Holl.* 17*th ceentury.*

229 Two circular landschapes with figures, *free pen and Ind. ink*

230 One—ditto

HOLBEN, *Sigismund, Swiss.*

231 Three—two busts of bearded men, *red and black chalk, fine*; and another

HOLBEN, *Hans, Swiss, b.* 1498, *d.* 1554.

232 Three—two, a man's bust, *metal point, on prepared ground*; and a savage Bacchanalian, *pen and Indian ink*; and a boy's head, by JORDAENS, *black and red chalk*

233 One—a man's bust, *red chalk and Ind. ink, a vigorous design—very fine*

HOLLAR, *Wenceslaus, Germ.*

234 Two—a view on the Rhine, near Strasburg, *pen, Ind. ink, and bistre, dated* 1630; and a sketch, by HOGARTH

I.

JARDYN, *Karel du, Holl. b.* 1640, *d.* 1678.

235 One—an Italian landschape, with ruins, *Ind. ink, very fine*

IMPERIALI, *Francesco, Rom. last century.*

236 Two—Angelica and Medoro, and one historical, —both in *black chalk, fine*

VARIA.

237 Two, by *Innocenza da* IMOLA, and P. DE JODE—a feast of Neptune, &c. *fine pen and bistre*

JORDAENS, *Jacob, Flem. b.* 1594, *d.* 1678.

238 One—Mount Parnassus, *pen and colours*, CAPITAL

K.

KESSEL, *John van, Holl. b.* 1648, *d.* 1698.

239 One—a landschape, *masterly pen and Ind. ink—fine and rare*

KNELLER, *Sir Godfrey.*

240 One—a gentleman's portrait, *in crayons, very fine*

End of the Second Day's Sale.

Third Day's Sale.

WEDNESDAY, the 18th of MAY, 1808.

VARIA.

241 TEN Italian landschapes, by *A. B. van* WITEL, *red chalk*

242 Eight ditto, *with names of the places, ditto*

243 Three—Shepherds' Offering, by *Isaac Oliver*; and two others

244 Nine studies of boys, &c. *red and black chalk*

245 Eleven various landschapes, *Wilson, Marco Ricci, &c.*

246 Eight excellent academy figures, by *Josepino, Dominichino, Andrea Sacchi*, &c.

247 Six portraits—*Cardinal Howard, K. William*, III. &c.

248 Two ditto, *Dr. Samuel Johnson, after Reynolds, fine, in bistre*; and a foreign nobleman, *pen and Ind. ink, very fine*

249 Six—English and Scottish Topography, &c. *Stirling Castle*, by *Wyke*; Carisbrook Castle, Portsmouth, birds and fish, by *Barlow*; and the King's Arms, by *ditto*

250 One, theatrical—king Lear and his daughters, *ignoto, fine*

KAUFFMANN, *Angelica, modern, lately deceased at Rome.*

251 Four studies, *black chalk, pen, &c.*
252 Four ditto, a leg and 2 feet, and sleeping cats—*all in black chalk, 3 heightened*
253 Four studies—the Ghost in Hamlet in armour, and three various, *in black chalk, &c.*
254 Three of ladies, whole length, in various attitudes—*one black chalk,* the 2 others, *on coloured ground, heightened, fine*
255 Two—Painting and Sculpture, *pen and Ind. ink*; and 2 ladies, in a landschape, *ditto, on brown paper, heightened—both fine*
256 Five of children's amusements, *black chalk, two heightened*
257 Two *elegant compositions*, one of eight figures, *with a pentimento, black chalk, on coloured ground, heightened*
258 Two—figures adorning a monument, *stumped black chalk, on prepared ground, heightened*; and a poetical subject of five figures, *free pen*
259 Two—lady and crying child, and a landschape with two figures, a lady playing on the harp—*both black chalk, on coloured ground, heightened*
260 Three of ladies, *elegant designs*, one *black chalk*, one *ditto, heightened*; and one *free pen and Ind. ink*
261 Two—an *elegant* group of three figures, and a Persian lady—*both in black chalk, heightened*

L.

LAPORTE, *modern.*

262 Pair of small oval landschapes, *in distemper colours*

LEYDEN, *Lucas van, Holl. b.* 1494, *d.* 1533.

263 One—a gentleman and lady at table with 2 children, *pen, on blue distemper, heightened—fine*

LIGORIO, *Pirrho, Rom. b.* 1493, *d.* 1573.

264 One—the Death of the Virgin, *pen and bistre, heightened with gold, a most beautiful design—from the cabinet of Ploos*

LINGELBACH, *John, Germ. b.* 1625, *d.* 1687.

265 One—an Italian sea-port, with many figures, *pen and Ind. ink, a* CAPITAL *high-finished design*

LIPPI, *Fra. Filippo, Flor. b.* 1400, *d.* 1469.

266 Two—man standing, *largely draped, metal point, heightened, from the Duke of Argyll's collection*; and the portrait of LORENZO LIPPI, *red chalk*

LOIRE, *Alexis, French, last century.*

267 One—a CAPITAL emblematical design for a title, *pen and bistre, with a little wash of colour*

LOTH, OR LOTTI, *Cav. Gio. Carlo, Germ. b.* 1611, *d.* 1689.

268 Two—the Fall of Manna, and Solomon's Idolatry *—free pen, on grey paper, heightened*

269 Two scriptural subjects—Esther before Ahasueris, &c.—*in the same manner*

M.

MANOZZI, *Giovanni. detto Gio. san Gio. Flor. b.* 1590, *d.* 1636.

270 One—two busts in the character of Surprize, *black and red chalk, stumped—very fine*

MANTEGNA, *Andrea, Rom. b.* 1450, *d.* 1517.

271 Two—Hercules and Antæus, *pen on vellum*; and a subjcet of Roman history, *pen and Ind. ink*

272 Two—an eagle, *a la grotsque*; and a horse galloping, *free pen*

273 One—Mutius Scævola, *a grisaille, on cloth*

274 One—an emblematical subject of five figures, all but one naked, *pen and bistre, with a little colour—a curious design—below is an inscription on a torn scroll*

MARATTI, *Carlo, Rom. b.* 1625, *d.* 1713.

275 Two—a study for the Ascension, and a penitent—*both red chalk*

276 Three—the Assumption of the Virgin, *free pen and bistre, fine*; St. Anthony of Padua with the Child, *red chalk, ditto*; and Lot and his deughters, *black chalk*

277 One—a saint subject, *free pen*, RH. *capital*

278 One—THE SALUTATION, *masterly pen and bistre, heightened*—CAPITAL, *R.*

279 One—THE REPOSO, *in the same manner*—CAPITAL

280 One—REBECCA AT THE WELL, *free pen and bistre*—DITTO, *R.*

MATURINO, *Flor. b.* 1490, *disciple of Raphael.*

281 One—the Holy Family, *pen and bistre, vigorously heightened*

VARIA.

282 Five—Crucifixion, by *Gio. Stef.* MARCESELLI, *fine pen, on russet ground*; two by MALOSSO, David, &c. *Maturino*, one *red chalk*; MAZZUOLI, *Jerome*, a group of females, *bistre*

MEDINA, *Sir John Bapt. b.* 1660, *d.* 1711.

283 Two—his portrait by himself, *black chalk*; bust of his wife, *red and black chalk*

284 Three—two gentlemen in a landschape, *Ind. ink, on blue paper, a vigorous design*; and two female heads, *black chalk, on blue paper, heightened*

VARIA.

285 Three—Crucifixion, *Francesco* MINZOCHI, *pen and Ind. ink*; Adam and Eve, &c, by MOLA, *pen and bistre*; and the Last Supper, H. MUTIANO, *pen and Ind. ink*

MONNIX, *P. Holl. b.* 1606, *d.* 1686.

286 One—capital Italian landschapes, with figures and cattle—*masterly pen, bistre, Ind. ink and indigo*

His drawings are very rare.

MONTELATICI, *Francesco, detto Cecco Bravo, Flor. d.* 1661.

287 Three—the Annunciation, Justice, and another—*all red chalk*

288 Two—Martha and Mary before Christ, &c.—*red and black chalk, fine*

MORO, *Lorenzo del, Flor. flourished about* 1719.

289 One—Ruinous Architecture, with figures, *pen and Ind. ink*—CAPITAL

MURILLIO, *Bart. Stef. Spanish, b.* 1613, *d.* 1685.

290 Two—beggar boys—*bistre and red-chalk wash*

291 One—a dying female saint, with angels—*pen, bistre, and red chalk, very fine*

N.

NEBBIA, *Cesare da, Rom. b.* 1536, *d.* 1614.

292 One—Queen of Sheba's Visit to Solomon, *free pen and bistre, from the cabinet of Conde Geloso —very fine*

VARIA.

293 Three spirited battles, &c.—one by *Francesco* NAPOLITANO, *bistre and red-chalk wash*; another by ROMOLO PAMFI, *Flor. red chalk, a pen sketch on the back*; the third, *ignoto, black chalk*

294 Two—battle of the Centaurs and Lapithæ, by LELIO ORSI *da Novelara*; and a subject, by ISAAC OLIVER

O.

295 Two—OSTADE, boors quarrelling in a tabagie, *masterly pen and Ind. ink*; and a landschape, with a ruined abbey, by CUYP, *black chalk, with some colour*

P.

PALMA, *Giacomo, Ven. b.* 1544, *d.* 1628.

296 Two—St. John preaching, *pen and Ind. ink, heightened*; and the Marriage at Cana, *pen and bistre*

297 The Transfiguration, and Christ delivering the souls from Purgatory—*both pen and Indian ink, heightened*

298 One—St. Anthony of Padua performing a miracle, *free pen and bistre—fine*

VARIA.

299 Three, by PAGANI, PASSIGNANO, *pen and bistre*; and another

PAOLO, *Cagliari, Veronese, Ven. b.* 1530, *d.* 1588.

300 Three—the Last Supper, *red chalk*; Christ supported by an angel, *pen and Ind. ink, on blue paper, heightened*; and 2 *pen sketches*, on one leaf

301 One—the Marriage of St. Catherine, *pen and bistre, on blue paper, heightened—very fine*

302 One—saint subject, *pen and bistre, heightened*—CAPITAL

303 One—Lady with a clock, treading on Envy, *pen and Ind. ink, on grey paper, heightened*—CAPITAL

304 One—THE MADONA, &c. APPEARING TO ST. GEORGE, *pen and Ind. ink, on grey paper, heightened*, CAPITAL—*R.*

PARMEGGIANO, *Francesco Mazzuoli, detto, Parma, b.* 1504, *d.* 1540.

305 One—a lady sitting at the bottom of a tree, *a group of figures in the back ground, free pen and Ind. ink, heightened*

306 Two—the Raising of Lazarus, *free pen*; a different composition of *the same on the back, ditto*; and a naked female drying her feet, *free pen*

307 Two—a lady, largely draped, carrying a vase on her head, *black and red chalk, fine*; and studies of a naked female, *masterly pen*

308 One—lady with two children, *pen and bistre, vigorously heightened—an elegant design*

309 One—three ladies, largely draped, and a boy—*free pen and bistre*, CAPITAL

310 One—a group of six heads, *masterly fine pen*

PARMEGGIANO.

311 One—Lady and Child, *a circle, black and red chalk—very fine*
312 One—St. Cecilia, *pen and bistre, very fine*
313 One—Madona appearing to two saints, *masterly pen, fine*
314 One—Geometria, *pen and Ind. ink, on blue paper, heightened—very fine*
315 Three—various studies, &c.
316 Four—two busts, *circles, fine pen*; heads, in *red chalk*; and a miracle, by PASSIGNANO, *red chalk*

PASSARI, *Giuseppe, Rom. b.* 1654, *d.* 1714.

317 Three—the Maries at the Tomb, *red chalk, fine*; and 2 *masterly* sketches, *pen and red chalk* &c.
318 One—a saint subject, *red chalk, pen and Ind. ink —very fine*

PAYNE, *W. modern.*

319 Pair of small landschapes, *in colours—very fine*

PERUGINO, *Pietro, Rom. b.* 1446, *d.* 1524.

320 Two, of largely draped figures, *free pen*
321 One—Madona and Child, *pencil strokes, bistre, grand stile—R.*

PIERINO, *del* VAGA, *Flor. b.* 1500, *d.* 1547.

322 Two—Marcus Curtius, *pen and Ind ink, heightened, very spirited*; and a soldier in armour, *free pen*

PIERINO.

323 Two—Marcus Curtius, *pen and bistre, heightened*; and a satyr and female, *pen and Ind. ink*

324 One—a Roman procession, *pen and Ind. ink, heightened by* RUBENS, CAPITAL—*R.*

325 Three—a military procession, with prisoners, *fine pen and bistre*; a grotesque subject, *ditto*; and the Tomb of Pope Paul III. by *Guglielmo* DELLA PORTA, *pen and bistre*

326 Four—three *pen designs, two with bistre*; and Juno with the head of Argus, by PIAZZETTA—*black chalk, stumped*

PILLEMENT, J. *French, last century.*

327 Pair of landschapes, with figures, *pen and bistre —fine*

PYNACKER, *Adam, Holl. b.* 1621, *d.* 1673.

328 One—an Italian landschape, *pen and bistre, heightened—rare*

PIOMBO, *Fra Bastiano, del, Flor. b.* 1481, *d.* 1551.

329 One—an angel flying, *largely draped, red chalk*—CAPITAL

POCCHETTI, *Bernardino* BARBITELLI, *detto, Flor. b.* 1542.

330 One—the Salutation, a composition of many figures, *fine pen and bistre*—CAPITAL

POELEMBURCH, *Cornelius, Holl. b.* 1586, *d.* 1660.

331 One—an Italian landschape, *in a great stile, Ind. ink*

POLAJOLI, *Antonio, Flor.* 15*th century.*

332 Two—our Saviour and St. John Baptist, *pen, on ochre ground, heightened*; and a fight of two centaurs, *pen and Ind. ink*

POLIDORO, *Caldara,* DA CARAVAGGIO, *Mil. b.* 1492, *d.* 1543.

333 Two conversations, one a frieze—*pen and bistre, one heightened*

334 Three elegant vases, *à l'Antico*, richly adorned with figures—*pen and Ind. ink, two on blue paper*

335 Three ditto—two of them representing the whole of the figures, the other containing two vases, *pen, bistre, and Ind. ink, one on blue paper, heightened, from Talman's collection, and* PL.

VARIA.

336 Three spirited designs, by PONTORMO, PORDENONE—two *red and black chalk*, the other *Ind. ink, on red ground, heightened,* PL.

POUSSIN, *Gaspar.*

337 Four, various, one *in bistre*

POUSSIN, *Nicolo, French, b.* 1594, *d.* 1665.

338 Two—Hezekiah's Sick Bed, *black chalk*; and an antique basso relievo, *fine pen and Ind. ink, heightened*

339 One—the Flight into Egypt, *pen and bistre—very fine*

340 Two—a procession, in the stile of Polidoro, *fine pen and bistre*; and an emblematical subject, *a vigorous design, on ochre paper, heightened*

341 Two—Presentation of the Virgin in the Temple, *free pen and Ind. ink*; and an upright landschape, *fine pen and bistre*

POUSSIN.

342 Two—Rebecca at the Well, *black chalk and bistre, heightened, very fine*; and the ordination of a bishop, *black chalk, heightened*

343 One—a Bacchanalian subject in a landschape, *pen and bistre, heightened with oil white, and highly finished*

PRIMATICCIO, *Francesco, Bol. b.* 1490, *d.* 1570.

344 Two—a sybil, a ceiling figure, *pen and bistre, heightened, fine*; and a lady sitting, *fine pen*

345 One—a subject of the history of Ulysses, *red chalk, on russet ground, heightened*

PROCACCINO, *Camillo, Bol. b.* 1546, *d.* 1626.

346 Four—a lady instructing her child to worship, *red chalk, fine*; and three leaves of *masterly pen ideas*

347 One—female bust, profile, larger than life, *black and red chalk, stumped*

GUERCINO, *continued from No.* 217.

348 Two—a bust, in a large bonnet, *free pen, very fine*; and a friar, *in bistre*

349 Two—the Crucifixion, *pen and bistre*; and a profile head, with a large beard, *free pen—both fine*

350 Two—a bust with a large beard, in a cap, *free pen, very fine*; and two heads, in *red chalk*

351 Two—bust of a man with a beard, ditto of a young man with large mustachios, and a turban and feather—*both free pen*

352 Two—a Pope in his tiara, and bust of a man with a large beard—*both free pen, fine*

GUERCINO.

353 Two—profile bust of a youth, *fine pen*; and a man's bust, front view, *free pen*
354 One—a group of three figures, one a female—*red chalk, fine*
355 One—a warrior, with a large beard, in armour —*free pen, very fine*
356 One—a lady's head, *red chalk, ditto*
357 One—the Baptist's Head, *free pen, ditto*
358 One—a man in a helmet and feather, *masterly pen —ditto*
359 One—St. Jerome before a crucifix, *pen and bistre, ditto*
360 One—a young man writing, *free pen, ditto*

End of the Third Day's Sale.

Fourth Day's Sale.

THURSDAY, the 19th of MAY, 1808.

VARIA.

361 TEN *spirited* landschapes, by *Van Goyen, dated* 1672, &c. six *black chalk*, four *pen*

362 Ten designs, by *Andrea del Sarto, Andrea Sacchi, Giorgio Vasari, in black and red chalk—excellent studies*

363 Twelve studies in *chalks, by good Italian masters*

364 Three—an enlevement, by CARLETTO CAGLIARI, *fine*; the Queen of Sheba's Visit to Solomon, by POCCETTI, *pen and bistre*; and a flying Cupid, by SEB. CONCA, *pen and indigo*

365 Three—the Good Samaritan, by VACARO, *red chalk, stumped*; and two others, by POCCETTI and *Seb.* RICCI

366 Eight—three landschapes, by BREENBERG, two masques, by QUILLINUS; Magdalen, by PALMA, &c.

367 Ten Italian landschapes, by VAN WITEL, *in red chalk, with their names in the hand-writing of Richardson*

368 Six ditto, larger, without names, the Coliseum, &c. *in the same manner*

369 Ditto

370 Ten *various*, three, by VENTURA SALIMBENI, I. STRADANUS, ANDREA SACCHI, ANDREA SIRANI, &c.

COOPER, *R. continued from No.* 151.

371 Two landschapes—one romantic, with waterfals, the other Italian, *black lead, fixed—fine*
372 Two ditto, with large trunks of trees *ditto, ditto*
373 Two ditto, one Italian, the other taken from the inside of a cave, *ditto, ditto*
374 Two ditto, Italian, with figures, *ditto*
375 Two ditto, with large trunks of trees and figures, *views at Gillingham, Dorsetshire—very fine*
376 Two picturesque landschapes, with figures, *ditto*

GUERCINO, *continued from No.* 360.

377 One—a man carrying a bason, *free pen*
378 Two—Cupid, and a boy kneeling—*both red chalk*
279 One—a grandee sitting in a chair, *free pen, fine*
380 One—head of a boy, *ditto, ditto*
381 One—an old man in a large beard, profile, *ditto ditto*
382 One—bust of an old woman, *ditto, ditto*
383 One—a landschape, with figures, *ditto*
384 Three—two landschapes, one *masterly pen*; and a dog, *red chalk*
385 One—a man's bust, with a large beard, *front view, free pen—fine*

ANGELICA KAUFFMAN, *continued from No.* 261.

386 Three studies—Cymon and Iphigenia, &c. *black and white chalk, on russet ground—elegant designs*
387 Two—the Finding of Moses, &c. *black chalk; one upon grey ground, heightened—ditto*
388 One—Jupiter and Alcmene, *pen and bistre, heightened—very fine*
389 Two—Helen introduced to Paris, and another—*black chalk, on grey paper, heightened, elegant compositions*

ANGELICA KAUFFMAN.

390 One—Edward and Eleonora, *black and white chalk, on ochre ground, ditto*
391 A pair—Venus attired by the Graces, and instructing Cupid—*circles, free pen and Ind. ink*
392 One—sacrifice to Ceres and Pomona, *a circle, in the same manner*
393 One—poetical subject of four figures, *masterly pen and bistre*
394 One—a historical subject of six figures, *pen and white chalk, on deep grey ground*—CAPITAL
395 One—Tancred and Clorinda, *pen and bistre, vigorously heightened*
396 One—a subject from Tasso, three figures, *an elegant and vigorous design, pen and bistre, heightened*
397 One—a sacrifice to Wisdom, *pen and bistre, heightened—fine*

R.

RAPHAEL D'URBINO, *b.* 1483, *d.* 1520.

398 One—a boy's head, *metal point*
399 One—a boy, *a piece of cartoon*
400 Two—Adam and Eve, *free pen;* and Peter's Want of Faith, *pen and bistre*
401 One—Abraham's sacrifice, *pen and bistre, heightened*—CAPITAL
402 Eleven off-tracks from cartoons or pictures, by *Dorigny—black chalk, very fine*
403 One—*pen design*, from the antique, by *Raphael—from the cabinet of Jabach*
404 One—a capital design of 16 figures, for a picture in the Vatican—*pen and bistre*
405 One—the Shepherd's Offering, *pen and bistre, heightened, part of the shade washed off, but the expression of all the figures pure*—MOST CAPITAL, *and a print*
406 One—the Madona and Child, *pen and bistre, heightened*—CAPITAL—*R.*

RAFAELINO DA REGGIO, *Rom. b.* 1552, *d.* 1580.

407 One—two ladies, largely draped, one of them holding a naked boy by the arm, *broad pen and bistre*, CAPITAL—*R.*

REMBRANDT, *Holl. b.* 1606, *d.* 1674.

408 One—part of the interior of a church, with a figure in mourning lamenting over a grave stone —*pen and bistre, very fine*

409 One—a young woman, half length, in a slashed, bonnet, *pen, Ind. ink, and red chalk wash—very fine*

410 Two landschapes, *bistre, with the point of a hair pencil—masterly piquant designs*

411 Two ditto, *ditto, ditto*

ROCCO DA PERUGIA, *time of Pietro Perugino.*

412 One—a man, in the habit of a Capucin, preparing to write, *pen and bistre—R.*

ROLI, *Gioseffo, Bol. b.* 1654, *d.*

413 One—a rich ornament, with two compartments for an altar, or for a title, *fine pen, bistre, and a little colour*

RINALDO MANTUANO, *disciple of Julio Romano.*

414 One—the Birth of the Virgin, *free pen and bistre,* a composition of many figures

VARIA.

415 Three—a study of characters, for Le Roi boit, by THEODORE ROMBONTS, *black chalk, very fine*; a sacrifice to Juno, by ROMANELL, *pen and indigo, heightened, very fine*, RH. and Judith, by *Roncalli, pen and bistre*

ROMANO, *Julio Pippi, Rom. b.* 1492, *d.* 1596.

416 Three—part of a frieze, *pen and bistre*; an old man's bust, *pen*; and Pan, *pen and Ind. ink, heightened*

417 One—the Marriage of Cupid and Psyche, *masterly pen and bistre*; and a print, by Diana Mantuana

418 One—the building of a temple, with groups of figures on the fore-ground, *fine pen and bistre* —CAPITAL

419 One—the Nativity and Shepherd's Offering, *pen, on blue paper, heightened—very fine*

420 Three—a general haranguing his troops, *pen and bistre, heightened*; a design for a dish; angels supporting one side of a 'scutcheon, *fine pen*; and a historical subject, *pen and bistre*—a design for a dish, *fine*

RONCALLI, *Cav. Cristofano, detto* POMERANCIA, *Flor. b.* 1552, *d.* 1626.

421 One—a cupola figure, in imitation of Correggio, *black chalk, on blue paper, heightened—fine*

ROSA, *Salvator, Nap. b.* 1614, *d.* 1673.

422 Three—Tobit and the Angel, *free pen and bistre*; a man with an urn, running, *pen and bistre, heightened*; and 2 heads, *red chalk*

423 Three, various—Nativity, *pen and Ind. ink*; a sacrifice, *pen and bistre*; and another, containing various sketches, *pen*

424 Two—Belisarius, and a lady holding a child, *very free sketches in red chalk*

425 Three—two whole length figures, largely draped, *red chalk*; and Calistho's pregnancy discovered, *by Rottenhammer*

ROWLANDSON, *English, modern.*

426 Three of ladies, one reading, one playing on the guitar, &c. *pen, and a little colour*

427 Three—the Ballad Singer, the Mineral Spring at Southampton, and an execution—*all pen and colour*

428 One—a Bacchanalian procession, *in the same manner*

429 One—a post-chaise and four driving through Dorchester, *very fine, in ditto*

RUBENS, *Sir Peter Paul, Flem. b.* 1577, *d.* 1640.

430 One—a subject of fable, *free pen and Ind. ink*—a composition of eight figures

431 Two—a boy's head, *pen and black chalk*; and a leaf from the sketch book, *pen and red chalk*

432 One—bust of a bishop, *with a large black beard, black and red chalk—very fine*

433 One—Nayads, &c: *pen and Ind. ink, on blue paper, heightened*—CAPITAL

434 One—the Death of Seneca, *stumped, black chalk and bistre,* delicately touched, CAPITAL—*the expression of the philosopher, fine*

435 One—two naked females and a satyr, *black and red chalk—very fine*

436 One—portrait of a lady and child, *masterly design in black chalk—R.*

437 One—a battle, in the stile of *Leonardo Da Vinci, black and red chalk, and bistre—a most curious design*

N. B. It is well known that Rubens made a drawing from the famous cartoon of L. Da Vinci, Fighting for the Standard, from which Edelinck engraved his fine print; and it cannt be doubted, that he formed his ideas in his Huntings and Battles from that cartoon.

438 One—Achilles plunged into the River Styx, *a painting in oil upon paper—very fine*

439 Two—the Continence of Scipio, *masterly pen*; *and studies in black chalk,* by RUNCIMAN

RUBENS.

440 One—a battle, by ZUCCHERO, *touched upon by* RUBENS, CAPITAL—PL.

441 One—the Triumph of Bacchus, IGNOTO, *touched upon by Rubens*, CAPITAL—*R.* PL.

PRINCE RUPERT, 18*th century.*

442 One—a landschape, in the stile of Della Bella, *Indian ink and bistre, highly finished; initial and coronet in the foliage of the large tree on the left—R. most rare*

RUSTICI, *Gio. Fr. Sien, d.* 1625.

443 Two—figures in an architectural design, *masterly broad pen*; and Elijah, a ceiling piece, by I. M. R. in 1614, *pen and Ind. ink, on blue paper, heightened*

RUYSDAAL, *Jacob, Holl. b.* 1636, *d.* 1670.

444 One, a landschape—a village near a high road, *Ind. ink—very fine*

S.

SABBADINI, *Lorenzo, Bol. early in* 16*th century.*

445 One—the Nativity and Shepherds' Offering, *pen and bistre—a charming little design*

SACHTLEVEN, *Cornelius,* 16*th century.*

446 Three—one a bull, *Ind. ink and red chalk wash, in* 1651, *from the cabinet of Festama—very fine*

SALLARTS, *Antoni, Flem. b.* 1590.

Two—a concert of music *Ind. ink*; and the Death of Joseph, *ditto, on blue paper, masterly designs*

SALVIATI, *Francesco Rossi, detto, Flor. b.* 1509, *d.* 1563.

447 Two—a pieta, and three heads—*both in red and black chalk, fine*

SALVIATI, *Giuseppe Porta, detto, Ven. b.* 1535, *d.* 1585.

448 Two—lady with a distaff, *pen and Ind. ink, on russet ground, fine*; and the sybil burning the books, *pen and Ind. ink, on blue paper, heightened, a circle—very fine IB.*

449 One—Christ healing the sick, &c. *pen andbistre, heightened, very fine—R.*

SAMMACHINI, *Orazio, Bol. b.* 1532, *d.* 1577.

450 Two—a saint praying, *spirited pen and Ind. ink*; and a rieh design for an altar, *pen and bistre, heightened*

451 One—Christ healing the lame, &c. *free pen—very fine*

SANDBY, *Paul, modern.*

452 Pair, landschapes—*views in Scotland, pen, Ind. ink, and colour—very fine*

453 Ditto

454 One larger ditto, *view near Edinbnrg with waterfals, ditto*

SANDY, *Thomas, modern.*

455 Five elegant architectural designs, two with views of London, through the arches of a bridge—*pen, bistre, Ind. ink, and colour*

SANSOVINO, *Giacomo, Flor.* 16*th cent.*

456 Two architectural designs, with figures, *masterly pen*—one PL. PHL. *T. H. the other from K. Cha.* I. *collection*

SARTO, *And. del, Flor. b.* 1478, *d.* 1530.

457 Two—the Holy Family, with St. John, &c. *pen and bistre, vigorously heightened,* CAPITAL; and two females carrying urns, *free pen and bistre, fine*

458 Five, various—*a lady, black, on brown paper, heightened,* PL. *fine*; an apostle, largely draped, *pen and Ind. ink*; and three others, 2 *of them in red chalk, fine*

SCHELLINCX, *W. Holl.* 17*th century.*

459 Four—a view of *Palermo, masterly pen*; a view in Sicily, *near Syracuse*; and *Stromboli*, during an eruption—*both pen and bistre*; and a sea-piece, *in bistre*, by SCOTT

SCHIAVONE, *Andrea, b.* 1522, *d.* 1582.

460 Two—the Holy Family, with St. John, &c. and Christ carried to the sepulchre—*both pen and bistre, fine*

SIRANI, *Elizabetta, Bol. b.* 1638, *d.* 1670.

461 Three—Madona and child, *pen and bistre*; Madona, *red chalk and Ind ink*, both *graceful design*; and an emblem of Time, &c. *pen and bistre*

SIRANI.

462 One—her portrait, whole length, a page bearing her train, *in bistre—very fine*

463 One—the same, in the character of Venus, sitting on the ground, Cupid standing behind her, *pen and bistre ditto*

STEEN, *Jan. Holl. b.* 1636, *d.* 1689.

464 One—a Dutch boor leaning on the back of a chair, *pen and colour*

N. B. His Drawings are very rare.

SQUARCIONE, *Francesco, Padua, b.* 1394, *d.* 1474.

465 One—the Annunciation, *pen and Ind. ink, on grey distemper, heightened—curious*

STELLA, *Claudia, French, about* 1650.

466 One—a pastoral subject, 10 figures, with sheep, &c. *pen and bistre—very fine*

SUEUR, *Eustace le, French, b.* 1617, *d.* 1655.

467 Three—the Death of a Saint, *pen and bistre, heightened,* CAPITAL; Moses found, *black chalk, very fine;* and a female standing, *largely draped, pen and bistre, ditto*

SUTTERMANS, *Justus, Flem. b.* 1597, *d.* 1681.

468 One—portrait of the Great Duke of Tuscany—*black chalk*

His drawings are very rare.

T.

TIBALDI, *Domenico, Bol. son of Pellegrino, b.* 1540, *d.* 1582.

469 One—the Death of Joseph—*fine pen, with bistre*

TINTORETTO, *Jacomo* ROBUSTI, *detto, Ven. b.* 1512, *d.* 1594.

470 One—the portrait of a Noble Venetian, half length, *pen and bistre—very fine*

471 Two—Christ before Pilate, *pen and bistre, on blue paper, heightened*; and a historical subject, *black chalk, on blue paper, heightened, delicately touched*

472 Two leaves, containing 11 scriptural subjects of the New Testament, *pen and Ind. ink, on russet ground, vigorously heightened—all fine compositions*

473 Seven various, chiefly academy figures

474 Four various, chiefly saint-subjects — *excellent designs*

SANTI DI TITI, *Flor. b.* 1538, *d.* 1603.

475 Three—Presentation in the Temple, *pen and Ind. ink, heightened*; Crucifixion, *black lead*; and Martyrdom of St. Laurence, *pen and Ind. ink—all fine*

TITIAN, *Ven. b.* 1480, *d.* 1576.

476 Two—Venus in a landschape, *fine pen and Ind. ink*; and the Annunciation, by BACCIO UBERTINI, *fine pen and bistre*

477 One—Venus and Adonis, *red and black chalk*—CAPITAL

478 One—*the Discovery of Calistho's Pregnancy, a composition of ten figures—masterly pen*—MOST CAPITAL

TITIAN.

479 One—the Nativity, *pen and bistre, heightened with oil white*—MOST CAPITAL
480 One—St. John preaching, *masterly pen—very fine*
481 Two—St. Cecilia with a concert of music, *free pen, on blue paper, heightened*; and Samson killing the Lyon, *pen and bistre—both fine*
482 Three—Venus in a landschape, *free pen and bistre, very fine*; a conversation, *pen and red chalk, a masterly design*; and children playing with a goat, *fine pen and Ind. ink*
483 Four—Pan, *black chalk, on blue paper, heightened*; the Woman taken in Adultery, *pen and bistre*; a concert of music, *red chalk*, and a monument, *masterly pen*

TREMOLLIERES, *French, last century.*

484 Two of boys sporting, *black chalk and bistre, on blue paper, heightened—very fine*
485 Two ditto—Astronomy, &c. *black chalk, on blue paper, heightened—ditto*
486 Two—boys playing with a tyger, &c. *in the same manner—ditto*
487 Two groups of cupids, *ditto, with bistre and red chalk—ditto*

TRIBOLO, *Flor.* 16*th century.*

488 Two—Madona and Child, and St. Jerome and St. John in niches, *fine pen and bistre*; and a naked figure, *pen—both very fine*

N. B. His drawings are very rare.

TRIVA, *Antonio, of Reggio, b.* 1626, *d.* 1699.

489 One—Jupiter and Leda, *pen and bistre, from Mariette's cabinet—very fine*
490 One—Venus with cupids in a landschape, *in the same manner—R.—very fine*

TULDEN, *Theodore van, Holl. b.* 1606, *d.* 1676.

491 One—the Cirumcision of J. C. *pen and bistre—a charming litte design*

V.

VAN BATTEM, *Holl.* 17*th century.*

492 One—a landschape, a view in Holland—in front is a village, with a canal; and a town in the middle ground, with a meandring river—*charmingly executed in distemper colour, and highly finished*—CAPITAL

VAN BLOEMEN, *Peter, Flem. b.* 1665.

493 Two—the Baptism of the Eunuch, *a vigorous design, in black chalk*; and

VALENTINO, *French, b.* 1600, *d.* 1632.

A concert of music, *red chalk, a spirited drawing*

VAN BORSUM, *A. Holl.* 16*th century.*

494 One—a landschape with cattle, *pen and colour*—CAPITAL

495 Two—a row-galley, *pen and Ind. ink*; and a rocky landschape, with a water-fall, by CUYP

VANDER CABEL, *Adrian, Holl. b.* 1631, *d.* 1695.

496 One—a *free pen* landschape—*fine as Carracci*

VANDER DOES, *Jacob, Holl.* 16*th century.*

497 One—an Italian landschape, with a female and two sheep, *pen and colour—a charming design, in his best manner—dated* 1671

VARIA.

498 Two—Crucifixion, by ANIBAL CARRACCI, and Dead Christ, with adoring angels, *Valerio Castelli—both free pen, very fine*

VANNI, *Francesco, Sien. b.* 1563, *d.* 1610.

499 Two—the Birth of the Virgin, *free pen and bistre, very fine*; and Madona and Child, adored by two saints, *pen and Ind. ink, on blue paper, heightened*

500 One—the Baptism of our Saviour in the River Jordan, *pen and bistre*—CAPITAL

End of the Fourth Day's Sale.

Fifth Day's Sale.

FRIDAY, the 20th of MAY, 1808.

VARIA.

501 FIVE—*Raphael* and *Raphael da Reggio*, and *two by Dorigny*

502 Three—*Raphael*, *Julio Romano*, and *Antonio Tempesta*; the two last *pen and bistre—fine*

503 Eight—five landschapes, with antient triumphal arches, *fine pen and colour*; and three architectural, *ditto—all fine*

504 Eleven excellent academy figures, by *Josepino*, *Andrea Sacchi*, *&c. in black and red chalk*

505 Twelve Italian studies—St. Jerome, by SPAGNOLET, *red-chalk wash, fine*

506 Five, by *Simon Vouet*, *Verdier*, *Solimena*, *&c.*—a reposo, *black chalk, on blue paper, heightened, &c.*

507 Five, by *Le Brun*, *Verdier*, *&c.*

508 One—a romantic view in Italy at Ponte di Oarga in the Siennese, *in distemper colour—very fine*

509 Three, by LE BRUN—the Birth of Bacchus, and Perseus and Andromeda, *both black chalk, and Ind. ink, on blue paper, heightened, fine*; and another, *black chalk and bistre, on blue paper, heightened*

510 One—capital historical, by LUCA CANGIAGIO, *free pen and bistre*

MIGNARD, *N. French, 17th century.*

511 One—Paul before Felix, *black chalk and bistre, heightened—a capital ordonnance of fifteen figures*

DU CROS, *modern.*

512 One CAPITAL Italian landschape, with ruins and figures—*pen and colours*

COOPER, *Richard, continued.*

513 Two landschapes, *black lead fixed*, with figures—*very fine*
514 Two romantic Italian landschapes, one with a ruined bridge and figures, the other with waterfals &c. *ditto*
515 One ditto, with ruins—*very fine*
516 A pair of CAPITAL *ditto*, with waterfalls—*in the same manner*
517 Pair of Italian landschapes, with figures, *very fine*, *ditto*
518 Pair of large ditto, with figures, *grand and tasteful compositions*
519 Two large ditto, *tasteful designs, one with waterfals*
520 One ditto, *ditto*—CAPITAL

GUERCINO *continued.*

521 One—the head of a monk, *pen and bistre—fine*
522 One—a bust in a helmet and feather, *pen—very fine*
523 One—bust of an old bald-headed man, with a long beard—*very fine*
524 Two—profile bust of an old man, *pen*; and profile bust of youth, *pen and bistre—both fine*
525 Two—angels flying, *both in red chalk—ditto*
526 One—two females with a child—*masterly pen*
527 One—a *pen* landschape, *with figures—fine*
528 One—ditto, *ditto, ditto*

GUERCINO.

529 One—the Madona and Child appearing to St. Peter and St. Paul, *pen and bistre*—CAPITAL

530 Two—St. Jerome, and Madona and Child, *free pen*

531 One—an artist, in a bonnet and plumage, drawing a landschape. *free pen—very fine*

VANDYCK, *Sir Anthony, Flem. b* 1599, *d.* 1641.

532 Four—a boy, *black chalk, on blue paper, heightened*; Holy Family, *light pen*; a boy and girl, *with a tinge of colour, (see writing on the back)*; and Christ carrying his cross, *black lead*

533 Two—Christ healing the sick, *a grisaille sketch*, CAPITAL; and a poetical subject, *black lead*

534 One—Portrait of Henry Liberti, *black and red chalk—a masterly design*

535 One—Portrait of the Earl of Strafford, *black chalk, on blue paper, heightened—study for the picture*

536 One—Portrait of Breughel, *a masterly design, in black chalk—different from the etching*

537 One—Portrait of *Snellincx*, *black chalk, very fine —etched by Vandyck*

538 One—Landschape in the vicinity of Genoa, *masterly light pen, with bistre, &c.*

539 One—old man and boy, *hair pencil and bistre, heightened—a vigorous design*

540 One—Mercury and Argus, *oiled black chalk—an elegant design*

541 One—Martyrdom of a female saint, *free pen, bistre, and a little colour—very fine*

542 One—the Holy Family, *pen and bistre, on blue paper, heightened—a masterly spirited design*

543 One—Marsyas tied to a tree, *free pen, with black and red chalk*—PL.—CAPITAL

See note on the back.

VASARI, *Giorgio, Flor. b.* 1514, *d.* 1578.

544 One—St. Paul appearing to a saint-bishop, *fine pen and bistre, heightened*

545 One—Cybele and the Corybantes, *masterly pen and bistre—from Mr. Barnard's collection*

546 One—the Convention at Cremona, in which the magnificent Lorenzo de Medici presided, a composition of nine figures, *masterly pen and bistre, heightened*—CAPITAL—*painted in the Ducal palace at Florence, and described by Vasari in his Treatise on Painting, p.* 86—*Ex. Coll. P. Crozat, nunc P. Mariette,* 1741

VANDEN VELDE, *Esaias, Holl. b.* 1590.

547 One—a landschape—view of a village, *with figures, black chalk and bistre—fine*

VANDEN VELDE, *William, Holl. b.* 1633, *d.* 1707.

548 Two designs of shipping—*black chalk, and Ind. ink*

549 One ditto—a calm—ships of war at anchor, *pen and Ind. ink—fine*

550 One ditto—a breeze of wind—ships of war sailing, and at anchor—*fine pen and bistre*

551 A long procession of vessels and boats in the River Thames, on occasion of the revolution, *on two sheets that join, pen and Ind. ink*—CAPITAL

VINCI, *Leonardo da, Flor. b.* 1445, *d.* 1520.

552 One—St. John Baptist standing, an early performance of the artist, *pen and bistre—R.*

553 Two—a boy playing on the flute, *metal point, on distemper ground, heightened,* a boy's bust *on the back, free pen;* and an old head of character, *metal point, heightened*

LEONARDO DA VINCI.

554 One—an old man's head of character, *stumped red chalk—very fine*

VANDER ULFT, *Jacob, Holl. 17th century.*

555 Pair of Italian landschapes, with rich architecture figures, *pen and bistre, very fine—circles*

556 Pair of landschapes, with figures, *in the same manner, ditto—ditto*

557 Pair of Italian landschapes, with elegant architecture and figures—sea-ports, *in the same manner, ditto—ditto*

558 One larger ditto—a wood-scene, *a circle, in the same manner—ditto*

559 One landschape—a view in Holland—ruins of the Castle of Brederode, *pen and Ind. ink, highly finished—very fine*

KAUFFMANN, *Angelica, continued.*

560 One—Angelica and Medoro, *pen, bistre, and Ind. ink, vigorously heightened*—CAPITAL

561 One—a conversation—a lady and woodman—*in the same munner*

562 One, from Homer—Return of Telemachus, a composition of six figures, *in the same manner*—CAPITAL

563 One—a funeral monument, a ditto of four figures, *masterly pen and Ind. ink*—CAPITAL

564 One—Ariadne deserted by Theseus, *pen, bistre, and Ind. ink, heightened—skilfully handled—fine*

565 One—the same subject, *differently treated, pen and Ind. ink, on purple ground, vigorously heightened—very fine*

566 One—poetical—three elegant females in a landschape, one leaning on a cippus, *pen and bistre, vigorously heightened—ditto*

ANGELICA KAUFFMANN.

567 One—a similar subject of three elegant females, one hanging her lyre on a tree—*pen, bistre, and Ind. ink, heightened*—CAPITAL

568 One—ditto ditto of three figures—Muses—*free pen, bistre, and Ind. ink, heightened—very fine*

569 One—the Return of Telemachus, *a masterly study in oil-colours—a composition of seven figures*

570 One—an elegant composition of nine figures, in a landschape—one is adorning a form of Pan—*masterly pen, Ind. ink, and bistre, vigorously heightened*—CAPITAL

571 One—a large and *capital grisaille* of six figures, subject of fable

572 One—a sacrifice to Flora, *an elegant composition of three figures, highly finished in distemper colours*—CAPITAL

VARIA.

573 Three—a sea-storm, by VITRINGA *Holl. pen and Ind. ink*; a fight of small vessels and boats, by ADAM WILLARTS, *Flem. pen and Ind. ink, rare*; and a landschape by *De* VLIEGER, *Holl. black chalk, and Ind. ink, from Mariette's cabinet*

VERRIO, *Antonio, Nap. flourished about* 1676.

574 Two—a lady holding a crucifix on her left arm, and a garland in her right hand; below is the Phœnix feeding her young with her blood, oil sketch, in colours; and a rich ceiling piece, by VANDER BANK

UDINO, *Giovanni da, Rom. b.* 1494. *d.* 1564.

575 Two—a leaf of studies of birds; for Arabesques, *free pen, on both sides*; and

VERROCCHIO, *Andrea, Flor. b.* 1432, *d.* 1488.

A *pen* sketch of eight figures

576 Two—a Holy Family, *pen and bistre, octagon*; and a leaf of studies, *free pen*

VERSCHUURING, *Henry, Holl. b.* 1627, *d.* 1690,

577 Two—an Italian landschape, with ruins, figures, mules, &c. *pen and Ind. ink*; and a gentleman and lady on horseback, with dogs, &c. *in the same manner—both very fine*

578 One—an Italian landschape, with horses and military figures, &c. *pen and Ind. ink*—CAPITAL

579 One—a ditto, with many figures, dogs, &c. *in the same manner*—CAPITAL

W.

VANDER WERFF, *Chevalier Adrian, Holl. b.* 1659, *d.* 1727.

580 One—merry peasants, *black chalk, stumped—fine*

581 One—a recruiting officer, *pen and Ind. ink, very fine*

582 One—two ladies, Flora, &c. *a fine sketch in oil, one of the figures beautifully finished*

WORLIDGE, *Thomas, modern.*

583 Three busts—an old man with a large beard and fur cap; and two of young men, *black chalk—all fine*

VELASQUEZ, *Don Diego, Span. b.* 1594, *d.* 1660.

584 One—a gentleman, half length, *black and red chalk —fine*

VELASQUEZ.

585 Two, on one leaf, *mounted*—a young man with drapery thrown over his shoulder, *red chalk, very fine*; and a female, holding a cross, by ANDREA DEL SARTO, *black chalk, ditto, from the cabinet of Ploos*

VERTANGEN, *Daniel de, Holl. disciple of Poelemburch, b.* 1599.

586 Two—a rocky landschape, with figures, *lightly tinted with colour*; and a landschape, with cattle, by VOGELSANG, *Ind. ink*

VOLTERRA, *Daniel Ricciarelli da, Flor. b.* 1509, *d.* 1566.

587 Two—a Descent from the Cross, *Ind. ink, on blue distemper ground, heightened*; and a philosopher in meditation, *black chalk, on blue paper, heightened*

WYCK, *the younger, d.* 1702.

588 Two—a halt of cavalry, and a misery of war, *black chalk, on blue paper, heightened—fine*

589 Two—foragers, and a battle—*both rich and spirited designs, in the same manner*

590 Three—a foraging party, and an escort of baggage—*ditto, ditto*

WATTEAU. *Anthony, French, last century.*

591 Two—a gentleman playing on the lute, *red chalk*

WIT, *John de, Holl. last century.*

Boys playing, a ceiling piece, *ditto*

592 Two—a rich ceiling piece of flying Cupids, *red chalk*; and Madona, *black chalk, on blue paper, heightened—both fine*

WILLE, *I. G. the celebrated Engraver, last century.*

593 Pair of pleasing landschapes, with figures, *pen and bistre, dated* 1759—*rare*

WATERLOO, *Antoni, Holl.* 16*th century.*

594 One—an extensive landschape, view in Holland, *black chalk, on blue paper, heightened*—CAPITAL

WOUWERMANS, *Philip, Holl. b.* 1520, *d.* 1668.

595 One—a hunter, *black chalk, on brown paper, heightened—a delicate little design*

596 One—a gentleman on horseback, speaking to a gipsey family, his page behind him; *an exquisitely finished morçeau, in red chalk—from Mr. Barnard's collection*

Z.

ZEEMAN, *Renier, Holl.* 17*th century.*

597 One—a sea-storm, in the Zuyder sea, *masterly pen and Ind. ink*

ZUCCARELLI, *Francesco, last century.*

598 One—a CAPITAL Italian landschape, with figures and cattle, *pen and Ind. ink, heightened*

599 One—a ditto, with figures on horseback and cattle, and waterfals, *in the same manner—a tasteful design*

600 One—a romantic and rich Italian landschape, *with figures, oil colours, on paper—oval*

ZUCCHERO, *Frederico, Rom. b.* 1543, *d.* 1609.

601 Two—a scripture, or saint subject, *pen and bistre, on grey paper, fine*; and a young man sitting, *red chalk, ditto*

602 Three various *pen* designs—one PL. one *with bistre*; and a historical subject, by LUCA DELLE ZUCCHE, *pen and bistre, heightened*

603 Three *masterly pen drawings*—Apollo and the Muses, &c. two *pen and bistre—fine*

604 One—saint subject, of *twenty figures, pen and indigo*—CAPITAL

605 One—a feast at Florence, a composition of many figures, *free pen and Ind. ink, on blue paper, heightened*

606 Two, on one leaf, designs for a historical or scriptural subject of the Old Testament, one *pen and bistre, with a little red chalk*; the other *red and black chalk*, PL. *R.—sketches* on the back of *each*

607 One—Venus and Cupid, under an apple tree, *pen and bistre—fine*

608 One—a study for the Kings, in the Wisemen's Offering, *pen and bistre, heightened—very fine*

609 One—the Wisemen's Offering, *an elegant composition, pen and black chalk, R.* RH. *a similar design on the back—in the same manner*

610 One—the Resurrection of our Saviour, *pen and bistre, on blue paper, heightened*—CAPITAL

ZUCCHERO, *Taddeo, Rom. b.* 1529, *d.* 1566.

611 One—Peter delivered out of Prison, *two subjects*—in the first, he is awakened by the angel; in the other, he is led forth—*free pen and bistre*

VARIA.

612 One—A SACRIFICE TO EGERIA, a composition of five elegant females and three Cupids, in a landschape, by BARTOLOZZI, *black and red chalk, one of the most capital designs of this eminent artist*

613 One—portrait of a lady, by WALLERANT VAILLANT, *stumped, black and white chalk, on grey distemper, highly finished, very fine—framed and glazed*

614 One—a magnificent altar, painted in water colours—the picture is the Martyrdom of St. Erasmus, after NICOLO POUSSIN, with three scripture subjects over it, in the Demi Vault, *in bistre,* IGNOTO—CAPITAL

615 One—a rich saloon, decorated with pictures, both on the walls and arched ceiling, and with figures, *pen and Ind. ink, highly finished,* IGNOTO—*fine*

616 A large volume, containing a collection of architectural designs of antient buildings, monuments, friezes, *capitals, &c.—all pen, some bistred, bound in vellum*

617 One ditto—containing near ninety designs of the great Italian masters, *in all the various manners of drawing, collected by a Dutch gentleman of taste, and bound together*

PICTURES.

1 HANS HOLBEN—Thomas Howard, Duke of Norfolk, *small—on pannel*
2 DAVID TENIERS.—A small landschape—Gypseys on the fore-ground—*very small, on pannel*
3 Two—a Rhine landschape, figures passing the river, in a pont; and a sea storm—*both on pannel*
4 EGBERT HEEMSKERCK.—A boor confessing, *on copper—highly finished*
5 P. BREUGHEL.—A landschape, with a stag-hunt, *cloth—finely touched*
6 GERARD DE LAURESSE.—A poetical subject, in a landschape, *on cloth—an elegant composition*
7 DITTO.—A similar subject
8 G. PEETERS.—A lady with *a straw hat on, and long curling hair—cloth, oval*
9 ANGELICA KAUFFMANN.—A boy, *in crayons—fine*
10 MARIA COSWAY. — The Annunciation — *paper pasted on pannel—fine*
11 CARLO MARATTE.—The Madona, *a small oval—very fine*
12 ANGELICA KAUFFMANN.—Three children, *size of life—in her best stile of colouring*
13 DITTO.—the young St. John, with his Lamb, *size of life, ditto—very fine*

14 Ditto.—Madona and Child, *a small cabinet piece, ditto—ditto*

15 Ditto.—Venus and Cupid in a landschape, *a tasteful and elegant picture—upright*

16 Vandyck.—The portrait of King Charles I. *front view, profile, and ¾, for the bust by Bernini, after*

17 Berkheyden.—The Forum of Trajan at Rome, with the column, and a Quack doctor holding forth to a large auditory—*very fine*

18 Parmeggiano.—Madona and Child, *with a print from it by Vaillant*

19 Vandyck.—The Pieta, or Dead Christ—*a good copy*

20 Horisonti.—An Italian landschape, *with figures, in his best manner*

21 Ditto.—A ditto, *its companion—ditto*

22 Guercino.—A bust of a Philosopher in a turban—*a fine undoubted picture of this master*

23 Guido.—Bust of our Saviour, *on pannel, delicately touched*

24 Vander Helst. *B.*—Portrait of a Gentleman, ¾, *finely pencilled*

FINIS.

SPECIAL AUCTION CATALOGUE 1808 May 16 Lot 7 B

L. 7400